THE RIVER

0.

Mildred: Hey Johnny, what are you rebelling against?
Johnny: Whadaaya got?
LASLO BENEDEK: The Wild One

We would like to venture here to attempt to reconstruct a specific case of the connection that must also generally exist between a Work of Art and the artistic Activity of which it is the product. The connection in question is that between Bruce Springsteen's first seven Works and the artistic Activity in which he was involved when it created them. It is a type of Activity that had developed into a model for revolt against the prevailing Order even before Springsteen took it into use. It then consisted of four elements: the Poet, the Actor, the Hero and the Audience, which were arranged to each other in the following way: the Poet created the Hero, the Actor played the role of the Hero before the Audience; the Poet and the Actor were sometimes the same subject, sometimes not; not seldom did the Audience confuse the Actor with its subject. The actor, however, always played the role of the Hero in such a way that his relationship to individual aspects of the Order, although as such negative, would appear to the Audience and be recognized by them as something positive. When Springsteen discovered and was captivated by this Activity, he was already significantly more radical than his predecessors; certainly, like them, he was essentially negative, but not against individual aspects of the Order; no, he was negative against the Order as such, and had put the foundation of his existence at stake, in that he demanded it in the recognition that he really was negative against the Order itself. But to be immediately negative towards the Order as such cannot immediately receive recognition; for the Order is in the beginning just a world, something general; and to be immediately negative towards it is to be negative towards it without a reason; but Springsteen had a reason, namely, that the Order had never considered his demand to procure for itself an existence that would correspond to his being. The way out of this predicament that he found was precisely the definite form of Activity that he made his own. It is an Activity that he starts and maintains by the fact that, as the subject of the Activity, he first, as Poet, creates a Work consisting of a Circle of Heroes, each of whom expresses his negative relation to the Order; then, as Actor, presents these Heroes to a crowd of individuals who have gathered around the subject to hear and see the destinies of the Heroes; as Actor, the subject strives to ensure that the individuals become aware of the Heroes' negativity and to realize and acknowledge that this is not only the negativity of the subject, but also of their own being, so that the subject can acknowledge, that their being is also its own. When this mutual recognition arises, Springsteen has existence as the subject of the Activity, while the individuals have existence as Audience. What then keeps this Activity going and developing, and which necessarily produces new Works, is the contradiction

between the Hero's immediately negative relation to the immediate Order and the experience that the subject in the Hero makes of this relation, i.e. the contradiction between the subject's theory and practice. This is about the Activity in general. Let us now take a closer look and follow its development.

1. Cosmos

The poet's eye, in fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
As an imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes and gives to airy nothing
A local habitation and a name
WILLIAM SHAKESPEARE: A Midsomer Night's Dream

At the beginning of the Work the subject has not yet in his Heroes experienced the Order, and this is therefore undetermined, immediate; accordingly here, in the first Work, the Hero has to try to find existence in an immediately existing, eternal and unchanging Cosmos. In this Cosmos, the Order has an immediate place: Earth, just as Freedom has its own place: Heaven; and just as the subject's existence is negative to the Order, and thus does not exist without it, i.e. is a non-absolute, but only relative freedom, the Hero has existence not in Heaven, but in a free floating in the region between Earth and Heaven. Earth, the place of the Order, is the place for those who submit to the Order; they all want to reach Heaven, but none of them wants to die: i.e. like the Hero take up a permanent negative relation to Earth. In their un-freedom they certainly win for themselves a short-term feeling of freedom through Hope. For Hope is also a negative relation to Earth; it is also a rejection of Earth, but momentary: Earth holds in readiness that which immediately obliterates Hope - the Fall. Now there are certainly different degrees of purity with regard to Hope: Hope, with the angle pi half in relation to the tangent plane of the Earth, is the purest: the absolutely pure, absolutely vertical Hope which, accompanied by the hopeful voice of the beautiful Calliope, bids compulsion a jubilant farewell. But as said, the Fall immediately obliterates this fleeting freedom above the surface of the Earth: the blissful Hope turns to the Fall, but not without resistance: Hope falls spitting to the Earth, Calliope plummets sniffing and hissing to the ground. But the Hope which deviates from pi half, or the vertical, is less pure in its hope for freedom, and the less pure the greater this deviation. When the deviation is pi half from the vertical, Hope takes place on the Earth; but on Earth Hope is not even a momentary freedom from Earth: it never leaves Earth; this illusory Hope is the Flood. Lost to this are those who have lost Hope and instead confess themselves to Unbelief, Idolatry, or Callousness. The Flood is thus the eternally fallen Hope; but just as the Earth transforms the vertical movement upward toward Heaven into one downward toward Earth that in the end collide with it, it also transforms the horizontal hopeless Hope into a final and eternal union with Earth: it ends in Quicksand, Oil,

and Blood. So the Flood is a movement without feeling for, thought of, or words for Hope itself. But there are also those on Earth who experience its unserious, sometimes downright brutal limitations of life every day, but who nevertheless have not lost themselves to the Flood, and who, attracted by the youthfulness, vitality, and hunger for freedom that the subject represents in the play in the Order, gather before the stage, on which the subject invites them to share his Heroes and dreams of freedom.

But when the subject as Actor begins the presentation of the Heroes to the assembled individuals, the first presented Hero cannot appear as Hero; for in the first individual Hero the individuals cannot discern his essence; they can only do so when it appears as the common essence of several Heroes; and therefore the negative relation to Earth presented by the subject in the Hero cannot be immediately recognized by an Audience. The first presented Hero cannot therefore, despite the fact that he creates Cosmos on the stage, be recognized by the individuals as a Hero, nor can they find them-selves elevated to an Audience; the subject, the Hero and the Audience only achieve existence at the moment when the individuals and the subject experience and recognize that they share one and the same negative relation to the Order. The subject must therefore, in order to achieve existence, present another Hero; in this second Hero the Cosmos re-emerge, but again only for a short time; for this Hero too must fall silent, and be replaced by a third, etc. The subject's presentation of the Heroes thus creates a pulsating Cosmos, which is formed, expanded, contracted and disappears in step with the appearance on and disappearance from the stage of the individual Heroes.

But the first repetition now transforms the original presentation into the first in a series of presentations, in which the Hero by the individuals before him can be distinguished into the subject, the Poet, the Actor and the Hero as such. Thus the subject has begun his struggle to clarify his negative relation to the Order, i.e. begun the struggle for his existence. For the individuals, at first, the difference that for the subject exist between Order and Freedom, and which the Hero expresses as the difference between Earth and Heaven, is a difference only in the Order. Thus, for them, Heaven is merely heaven, Earth merely earth, Hope the everyday illusory hope, and Fall nothing other than the natural fall to earth brought about by the earth's gravity. In the work of trying to make individuals truly understand Cosmos, the subject initially tries to direct the individuals' attention to the vertical axis that leads from the Order to Freedom, and vice versa, by separating the two poles of the axis through two different types of representations: on the one hand, sun, light, clouds, stars, angels, etc., and on the other hand, earth, darkness, stars (on earth), steam, angels (on earth), etc. The subject also emphasizes the movement up and down along the axis, the moments of which are Hope and Fall, and wants, by linking the two types of polarity, to demonstrate that these belong together in the Cosmos: celestial gyroscope travel, winged feet, hub caps heaven, etc. And even more: the subject tries in the Hero to make the individuals aware that whatever his words may mean on earth, they

still mean something else in the Cosmos: what is mud there, is here Quicksand, what is there oil, is here Blood, what is there a nice thud, is here the heavy Fall of a bullet-wounded person against the asphalt. And even more: the subject, as Actor, follows with intense attention the reactions of the individuals to the Hero that he presents to them, and, depending on how they react, chooses either one or the other Hero from the Work as the next Hero, in order to offer the individuals the one in the circle of Heroes who is at the moment best suited to clarify their essence. But the subject itself also becomes, during the course of the performance, an expression of the struggle against the Order through the parallelism that prevails between the Hero's struggle against the Order and the subject's own struggle against the physical and mental fatigue that follows and increases, as he is forced again and again to present a new Hero in order to make the individuals finally discover and acknowledge its negative relationship against the Order. All these efforts of the subject on stage are intended to make the individuals realize that the Heroes express something one and the same, something universal. Further clues are given when the subject in the Hero reflects what Springsteen was and experienced as a boy and youth, i.e. before he found existence as the subject of the Activity.

At that time, when he was a boy, he was negative not the Order, but individual demands. The boy's existence or negative relationship to the demand then consisted in the refusal to fulfill it. When it was demanded of him, for example, that he should sit down, come down or swallow down, he responded by remaining standing up, remaining up there and vomiting, and in this way he fought for himself an existence, albeit a short one, through his refusal. But demands followed demands, and the demands became the Cloud. In this too the boy achieved his desired existence in and through refusal, but in his refusal he found himself thrown out of the Cloud and in his non-refusal to be non-existent in the Cloud.

But the boy became a youth, and as such had to refuse to refuse.

For as a youth he was one fine day faced with the compulsion to take up a well-established and for him predetermined place in the Cloud through paid work; the youth refused, - but this time he did not find himself thrown out of the Cloud in the same way as before, when the return to its embrace was possible; no, this time the youth found himself thrown down to the Under-world; and there the Ferrymen tried with all available means to bring him across the River to wage-labor, to the realm of the living dead. And now the refusal was of little help. In the struggle the youth now found himself in, it soon became clear to him, that his refusal had in fact been a negative relation to the Order. This transformation has its basis in the nature of refusal. Refusal as an act in itself, e.g. to remain standing, to remain up there or to vomit, is not a refusal at all; it is only in response to an demand; and the demand is as transient as refusal; the latter can therefore be forgiven as if it were an act of madness, rebellion or simply childish defiance; and so the boy could also hide himself and his real being in the Cloud afterwards. But the compulsion to wage-work is not transient, but permanent. This means that the young man can no longer have his being in the

refusal; this is now transformed instead into a permanent negative relation, not to the demand, for this was transient; it is transformed into what is now the unity of the permanent compulsion and the transient command: the Order. The young man's negative relation to the Order is thus originally the negative relation to the permanent compulsion to submit to the existence of wage-work that does not correspond to his being. That wage-work is really a compulsion is only too well proven by the fates that befell people who, for one reason or another, have not succeeded in finding one. Not heeding the call to wage-work is evil in the Order; and the punishment of evil is also a warning to those who, under compulsion, submit to wage labor, and who hardly find wage labor to be good: to be without wage labor is certainly to be free from its alienation, but also to be economically and socially alienated in class society. The wage-worker certainly receives wages enough for a less poor life, but instead he works in the Order alienated from himself — take as an example: paint this house!; then the following applies: you do not own the means of labor (brushes, scrapers, paint); you do not own the raw material (paint, solvent); and you do not own the right to the aesthetic (color: green!); and you do not own at all, if you care for yourself and your family, the freedom not to work for wages. In the Order, the wage worker performs work for others, with others' means and according to others' goals. Springsteen, as the subject of the Activity that this writing aims to present, owns, on the other hand, everything that the wage-worker is forced to give up in his work: the goal (existence), the raw material (the Heroes), the means of labor (the creative ability), the aesthetics (the Fates of the Heroes); what he does not own in the Order is the salary he receives; those who pay for his living are instead the individuals who pay the price for the ticket that gives access to the performance.

But well separated from the Order, the subject nevertheless has the basis of his negative relation to the Order in the Order; and how the Activity, in and through which the subject procures existence, has been mentioned above: by first, as Poet, creating Heroes, each of whom is so constructed that each of them shall represent the subject's negative relation to what has turned out to be the Order; then, as Actor, presenting these Heroes to individuals in order to make them realize that the Heroes' negative relation to the Order is not only also the subject's, but also their own, and to recognize that this is the case, and thereby give existence to both the subject and themselves as Audience. And although it is the subject and not the Audience that creates the Heroes and keeps the Activity going, it itself has existence only in and through the Audience's recognition, just as the latter has existence only in and through the Subject's recognition of its essence; this mutual recognition constitutes the existence of the subject and the Audience outside-within the Order; but when the Performance is over, this outside-within dissolves for the Audience and it itself dissolves into individuals, who return to their respective existences in the Order, in which their essence lacks existence; the subject again likewise has existence only in the Activity and once it is over the subject rises out of it as the individual Springsteen. But he does not return to the Order, in distinction from

the individuals of the Audience, because with the help of the compensation that he receives from the individuals so that they as the Audience will have the opportunity to experience their own, deepest essence as a common subject, he procures for himself an existence outside-within the Order. But in the payment to the subject, the individuals are nevertheless negative to the Order, because it is that which makes it possible for the subject to remain outside-within the Order and there create the Heroes who propagate the negative relation to the Order. And once the individuals are united into an Audience, this Audience recognizes the Hero's negativity as being its own, not only by devoutly following the fate of each hero, but also by giving the subject an almost ecstatic tribute, which only falls silent when the subject presents a new Hero, and through him the Sun rekindles in a newly dawned Cosmos in which a beautiful Calliope gives voice to everything and everyone who struggles and suffers in the Order and does not lose herself in the Flood: love that whispers, laughter that bubbles, thunder that rumbles and apples that thump, tears that snort and joy that crackle, fingers that snap and hands that clap. Thus the subject in the Hero has created a mediator between Heaven and Earth, a redeemer for those who toil in the sweat of their brow under the yoke of Order, and he makes it clear that, even though he has reached a little way up towards the stars, he is aware that his existence has its roots in the Earth, where those individuals have their abode after the end of the performance.

But even if the subject, the Audience, the Hero and the Muse thus exist in the performance, it is nevertheless only in that that they have their existence. The performance as such is also limited in space and time: in space it is no larger than the joint spatial extent of the Audience and the Subject, and in time no longer than the span of time between the beginning and end of the performance. And during the performance the subject in the Hero creates Cosmos, but is also forced to see it collapse, and when it collapses, the subject must, in order to exist, create Cosmos again. In other words, it is not only a question of a closed Cosmos, but also of an oscillating Cosmos; and likewise the subject itself oscillates, namely between existence and non-existence, and not only in each individual Cosmos (where the subject has existence in the Hero, non-existence in the time span between the Heroes), but also in the series of different performances in different places with different audiences (where the subject has existence in each performance, but lacks such between the different performances).

Nevertheless, the subject in the Hero experiences that, although the Hero was created to be its exponent for its negative relation to the Order, the Hero as such is not an exponent for this relation. For while the essence of the subject is immediately negative to the Order, the being of the Hero is a definite negative relation to the Order. Here, at the beginning of its history, the subject is, as said, immediately negative to the Order; it cannot therefore create another Hero than one who is a Hero in an immediately present Cosmos: the Earth, the Sky, and between them the floating Hero. The audience certainly perceives the negativity of the subject in the floating Hero,

and gives it its recognition; and it is able to perceive this negativity because it itself already shares the same negativity in advance; but the subject, on the other hand, experiences something entirely different in the Hero: namely, that he does not at all express his own immediate negativity versus the Order, but on the contrary, that the Hero and the Order have already constituted a Unity from the beginning; thus the Cosmos forms a World in which nothing is taken by the letter, only by the spirit, and the Heroes on Earth are also very truly closest to the spiritual being, when, in their attempts to realize their negative relationship to the Earth, they happily find themselves wallowing in its Mud; happy, because they know that their mud-like existence is the result of their trying to reach Heaven. The subject again tries as an Actor to find something that can clarify the spirit in the Heroes, but finds only words. What it experiences instead is that the Heaven, together with all the Terrestrial, Sublunary and Celestial phenomena, which in the representation are maintained by the Hero, constitute a Cosmos, in which the subject in the Hero (the subject's praxis) stands in opposition to the subject's essence (the subject's theory).

The Subject's goal is to present in the Hero its negative relation to the Order, and to have it recognized by the individuals, so that he can recognize their identical negative relation. But In Cosmos it could not realize this goal. What it experienced therein was, that it itself and the Cosmos, instead of being poles in the subject's negative relation, had already from the beginning constituted a non-negative Unity. This is the negative side of the subject's experience in Cosmos. But there is also a positive side: the experience that the subject had in Cosmos now constitutes its new Order. And since the Subject as Poet now creates Heroes negatively the Order again, and its world no longer is Cosmos, but the Unity of the Hero and the Order, it also realizes a new type of Hero.

In this Unity thus arisen, which now replaces Cosmos and constitutes the new World of the subject, the Order and the subject in no way limit each other; these two moments have no internal, mutually negative relation; they are two sides of the same thing. This Unity is, because the Order therein in no way limits the subject, the Wild; and as it is therefore also lawless, and is therefore necessarily in the absence of crime and sin, it is also the Innocent; in this Unity the separation of the subject from the Order is also its union with it; and likewise this union is their separation; the constant alternation of this Unity between the two moments is the Dance. The Wild, the Innocent and the Dance are three different aspects of one and the same arisen Unity of the subject and the Order.

This Unity is Eden.

2. Eden

I´m going to preach there was no Fall because there were nothing to Fall from and no Redemption because there was no Fall and no Judgment because there wasn´t the first two.
FLANNERY O´CONNOR: Wise Blood

The subject as Poet now aims to realize in the hero his negative relation to Eden. It must therefore create a new Work. But the Hero and Eden also constitute an immediate unity: in that the Hero in Eden is negative to Eden, he is positive to it. Nevertheless, in an attempt to be negative to Eden, the Hero separates two moments of the same: Chance (Freedom) and Necessity (Order), of which the former is negative to the latter, and thereby wants to demonstrate that the boundary exists in Eden. So the Hero claims, since the boundary must exist after all, that he has just arrived from the Underworld (which is not untrue), and thus also that there is an Upperworld; The hero can also tell the story of the young woman who, for a rich man in the city, left her poor boyfriend in the province. But, alas, the hero himself demonstrates the non-existence of the Border. For the hero's passage across the border does not entail any change in Eden at all; Eden is the same Eden before the alleged passage as after it; the border is therefore no border; and therefore the hero's action is no action either. Nor is it a surprise in Eden that the young woman soon returns to her beloved in the province. The poet, who wants to establish borders in Eden through naming, experiences that names only name non-borders. The poet, as already mentioned, tries to delimit Chance from Necessity in a similar way: by chance the Hero's shirt gets caught in the rotating carousel, by chance the boys fall asleep on the beach and by chance the air temperature becomes so high that the temperature of the cans in the local store reaches 32.22 °C. But the Hero makes it clear that chance always appears as one with Necessity: the Hero, with his shirt caught in the carousel, is necessarily dragged around in a circle, the boys on the beach are necessarily caught by the cop, and the cans explode by necessity (in Eden) at the above-mentioned temperature. In Eden, Fortuna cannot help but be caught by Necessity.

The poet's difficulty in creating negative Heroes in Eden has its basis in Eden as such. Eden is not separate from the Hero, and therefore there is nothing in Eden against which the Hero can be negative. And as work is not possible unless there is something external to the work, neither does the latter exist in Eden; and as no kind of action or event which could establish an Eden *now* separate from an Eden *then* can take place therein, neither do time and death exist in Eden. But nevertheless, for the sake of its existence, the subject must suppose that these limits named by it really exist in Eden: the limits exist, and so do actions, work, time and death; but every attempt which the Hero makes to realize his negative relation to these limits causes them to dissolve into Nothingness, and they appear in the end only as apparent limits. In this Eleatic Eden of merely apparent limits, actions and events, the Hero's constant attempts to realize himself negatively Eden necessarily result in equally constant failures; hence The Hero is now filled with boredom: life in Eden is a Carnival-life, a Circus-life, a Street-life, a Pinball-life, a Boardwalk-life. And so, unable to find anything in Eden to be negative, the Hero finally makes a last stand, makes a radically different attempt to acquire existence: instead of realizing himself

negatively against something in Eden, the Hero now instead will realize himself negatively against Eden as such. The Hero therefore suddenly declares that it is high time to leave Eden with its hypocrisy for good, and begs the Muse to come with him. Now Eden can only be left if it is limited. But Eden is the World and thus not limited. The Hero's call to the Muse, that she should follow along on the way out of Eden, must nevertheless seem possible to her to follow, and he must therefore give the appearance that Eden is limited. The Hero therefore returns to naming and gives Eden a first name: Little. But Eden remains Eden even with a first name; for Eden is not a family name: Eden is everything, and Eden is neither limited nor unlimited, but as said: non-limited; and quite rightly, the limitation of Eden, which the Poet tried to achieve with the help of a first name, in order to thereby make it credible that it was possible to go out of Eden, is now demonstrated by the Hero in that he repeats again and again the promise of a quick trip out of Eden, but never even tries to realize it, as illusory. Again the subject experiences that its negativity in the Hero is recognized by the Audience, but that it is not in itself true to itself. But in this dance of appearances the subject is finally forced in the Hero to ask himself the question: What can I do? Now this question is asked in Eden, and it is then and it is therefore of course only apparently a question; for by repeating it again and again, the Hero gives the hint that the question is also its answer. And the answer is? Nothing.

In Eden the subject itself was Eden, and the World was the absolutely subjective; the subject was an unbounded, floating, swaying All, without anything solid to realize itself negatively against; the subject was the Order; but in the Hero the subject experienced, on the contrary, that it was the Order that was the subject; that it was in fact subject to a constant, unchanging Order, that the World is not the absolutely subjective, but the absolutely objective. In this World the Law applies: you cannot realize yourself; whatever you do, it is merely another moment in the maintenance of the Order.

This perverted Eden has a name: Jungleland.

In the Jungleland the author of this text becomes part of the Audience.

3. Jungleland

I believe in progress, but in a circle.
GUNNAR EKELÖF

The subject now has as its goal to realize itself negatively against Jungleland. The creation of this World can be summarized as follows: in Cosmos, the subject tried to leave Earth, but experienced that this, together with it itself, formed a Unity: Eden; the subject then tried to leave Eden, but found that its attempt to realize itself in this way only realized Eden; Eden was this Unity of the subject and Eden as a subjective Unity; now this Unity is suddenly an objective Unity: Jungleland. And so: now the subject in the Hero must realize himself negatively against this his objective Unity with an Order, in which therefore no one can realize himself; on the contrary, in it

everyone can only realize the Order and nothing else but the Order: thus the Order has become the Silence of the self. It follows that the Poet in Jungleland must find a type of Hero who is not negative towards the Order, even though he is. Finding Heroes of that kind, and making their negativity clear enough in a world of iron-hard positivity, is a difficult task, and it is also only with the utmost effort that the Poet can distinguish the Hero from the Order and the Silence.

Every new form of the subject, like every previous one, creates for itself existence through the recognition by the Audience that he is essentially negative towards the Order. But in the Hero the subject experiences that in this or in his existence he is not at all against the Order, but on the contrary is one with it. But this very experience now constitutes the Order for the new subject-form, which has emerged from the subject-form that preceded it. But the Order in which each subject finds himself living is for him at first always immediate; it has no history for the Subject, is not for him the result of the numerous determinations of the Order, which the previous figures of the subject have made in their respective Order. But through these determinations each new subject-figure encounters a new Order, which is richer in content and more concrete in form, than the previous Order. However, the subject has the history of the Order behind his back, so to speak. In front of the subject, the Order applies as immediate. For the subject of the Jungle Land, this Order is the absolute Order. It applies, has always applied and will always apply. This Order is what will determine, not only the Hero's goal, but also the means that he will use to achieve this goal. But if the subject in Eden had its history of origin before it as its unity with the Order, and not as its own history of origin, then the subject of Jungleland has after all a longer history of origin, and even if it has it before it as precisely the Order, it still now senses that it itself is the result of the experiences it has previously had, that it has a history of origin.

He experiences himself to be born in the Jungle-land.

The Order of the Jungleland is absolute, and its inhabitants live in absolute alienation: they are all each subject to this Order; they live it, without living their own lives, they are born into the death trap of the Order with no way out: they do the Order, and the Order do them. And the subject as Poet, because he is born in Jungleland, can only create in Activity in accordance with the Order of this realm, and therefore only create Heroes who are conformable to the Order; but on the other hand, in order to achieve existence in the Hero, the subject must create these Heroes as being negative towards the Jungleland. The subject as Poet resolves this contradiction by the fact that, although it itself cannot create in any other way than the Jungleland permits, and therefore cannot produce Heroes who are outside the Order, the Hero, on the other hand, can create in a way that the poet cannot, and which transforms the Hero into a Hero; namely, that in the Jungleland, everything, all things, all activity, all production are moments in the reproduction of the Order; apart from this reproduction there is Nothing; but this very Nothing is what the Hero makes to his non-activity: the Hero's production is thus a

production of Nothing, and thus it is not any actual production either. Through his activity, which is and results in Nothing, the Hero is frozen out of the Order and becomes alone, while he himself, through this activity, divides the Jungleland into two halves: one half then consists of the Hero himself, the other of that part of the kingdom which is not the Hero. But now an absolutely pure production without a resulting product is not in and of itself negative towards the Jungleland; the Hero must therefore find some means to use, during his non-production of Nothing, which, although it is also included in the Jungleland, is for the audience an exponent of his negative relation towards the Order. Now this Order is immediate, heavenly pure from the real needs and desires of the inhabitants, it is eternal, unshakable, unmovable and the people are subjected under it; the means, on the other hand, which the subject must use to realize his existence, must be the direct opposite of the Order: a thing earthly, mundane, dirty, perishable, movable and subject to man; the subject finds such a thing and means in — the Automobile. And certainly, in a vehicle of that kind the Hero in the silence of the Jungleland could certainly create much ado about Nothing; a Nothingness, which, if it came into being as the exponent of a negative relation against the Order, would be a Nothingness produced and reproduced by the Hero through non-production and non-reproduction, and from such a Nothingness, another, a fundamentally human world could very well emanate, if only enough many of Jungleland's inhabitants joined this Nothingness. A rolling, rumbling, noisy Automobile is thus the means by which the Hero is to tear apart the Silence of Order and promise an alternative World, a truly human World, a World in which the Automobile has served its purpose and is no longer necessary for the Hero; the Hero now realizes that when he was born in the Jungleland, he was simply born to run; but not as the Hero of the Cosmos, who was fleeing the Earth, or the Hero of Eden, who was fleeing the Unity, but simply to run, and thus maintaining the Nothingness, from which a new kingdom will spread, a kingdom in which the sun of freedom will shine upon a humanity free from absolute Order.

When the Hero addresses the inhabitants of the Jungle Land with his offer, he, like every Hero in every Order, must address someone who is part of the Order, but who nevertheless has the same essence as himself: that is, the Muse. And so to her he present his offer. But before he can present it, he must first work his way out of the Order himself, emerge from the Silence of the self. And he does so via a roundabout route: he elicits the natural vibrations of dead things, the things acquire rhythm, they make sound; this in turn awakens resonance within himself and he soon enough finds his own rhythm, finds his voice, and finally also speaks; but his speech is initially only the objective speech of the Order: the screen door slams; the Muse dances; her dress flutters; the radio plays; now, everything objective has certainly been set in motion by the Hero, but the Muse, as subject, she remains motionless relative to the Order; nevertheless, she appears to the Hero as a revelation of her and his possibility, to free themself from the Order. And he can finally pave his way out of the audiovisual objective and give voice to the

subjective, to the possible as present: the subject, the self, the I. And so the Hero suddenly stands before the Audience, facing the Muse, with the Automobile behind his back, and the Audience hears him offering her - Nothing. Because Nothing is the way out of the self-annihilating life of the Jungleland. The road of the thunder of the Automobile: it is the Nothing that the Hero now wants to establish and perpetuate together with the Muse. Of course, it leads nowhere. It does not even exist. It only comes into existence if the Muse accepts his offer, if she follows him. But for the Hero the Nothing, which, if it comes to pass, and the Audience chooses to do what the Hero asks the Muse to do, will expand, and which, if the audience becomes large enough, will come to swallow up the whole of the Jungleland. But the Muse hesitates. Not only because Nothing lacks meaning in the Order she is part of, but also, and above all, because she reflects herself in the concave Mirror of the Order, and therefore cannot believe that she is good enough for Nothing; as for the former, that Nothing lacks meaning in the Jungleland, and therefore lacks content for the Muse, the Hero asks her to go with him, not away from the Order, for such a way out does not exist in Jungleland, nor to its opposite: The Promised Land, for it does not yet exist; no, with the movement of the Automobile they will establish precisely the Nothingness, which will expand and swallow the Jungle Land to make room for the Promised Land, the realization of whose promise he himself is the guarantor; but she has her existence in the Order, cannot therefore bring herself to do what she herself wishes, cannot even believe that the steps from the Order to the Automobile of Nothing are possible to take; she is passive; what she believes in and longs for is a savior, who through an active action will free her from the Order; but the Hero is no savior; he expects that she herself will choose to participate in the struggle for their common liberation; he cordially invites her to walk the short distance in space from the veranda to the Automobile, which is in fact the infinite distance between the Order and Nothingness; and he describes to her Nothingness as a Glory free from the Order, and the Promised Land as its purpose; but for liberation, of whatever kind it may be, the Order lacks words, and even in the face of the Hero's well expressed and promising words she remains a prisoner of Silence, says nothing, never takes the steps from the Order to the Automobile; this remains motionless, silent, and slowly, reluctantly, the Hero is drawn back into the Silence from which he worked so hard to get out.

In other words, the Hero is really as motionless in relation to the Promised Land as the Muse is in relation to the Order; yes, even when he drives his Automobile through the Jungleland, his movement is essentially a standstill; for even if this movement constitutes a movement from place to place, it is, because the Muse is not a fellow traveler, still a standstill in relation to the goal of the movement, the Promised Land; the Hero is as motionless in relation to the automobile as it is motionless in relation to the Promised Land. Just as the Muse does not realize her essence, but instead lingers in the Order waiting for the Hero to redeem her, so the Hero's realization of the negative relationship against the Order by means of

the Automobile never comes to pass, and the negativity that he thought he had achieved in the past, he now realizes afterwards was never real. This immobility of the dynamic Hero and the passivity of the Muse naturally stands in strong contrast to all the appearent dynamics of the words that the Hero keeps using, but it cannot help but make itself felt. For example, the Hero lies stretched out in bed and thinks back to the time when he believed himself to be negative against the Order by living apart from it together with the Muse; but in retrospect he is now forced to admit, what he hid from himself at that time, but actually knew even then, namely, that their negativity was a lie passed off as truth, in order that they might gain at least a sense of freedom from the Order; he now realizes that, just as the back streets of the city, no matter how remote they are, are part of the city, so too are the remotes of the Order part of the Order; but even though remoteness is inside, it gave a sense of outside, and as it is the only expression of his negativity that he can find, he must continue to live apart and pass it off as outside, and as best he can, hide this lie from himself and others; or so the Muse kneels before the memory of the Hero whom he once made his chosen one, and whom he believed could save him from the bitterness that was his inheritance in the Jungleland; but he is within the Order; he can therefore perceive from the Hero only particulars, each of which stands fixed and complete without being connected with the others, and which he can therefore never unite into a Hero; for the Hero as such is not entirely and completely a part of the Order: so she was contradictory to the Muse, at the same time both hard and soft, both cold and warm, both alluring and repulsive, both affectionate and deceitful, both true and false; and without the possibility of uniting the different sides of her into a single Hero, the Muse was helpless before her elusive, contradictory essence; the words that he now uses, when he speaks of her for himself, are the words of the Order; and soon enough it is the Order in him that speaks to him: she is the one who will save you from the Order; but the Muse's unshakable belief that the Hero is a savior who will free him from the Order is precisely what imprisoned and still imprisons him in the Order; for the Hero cannot save anyone from the Order, she can only offer Nothing, and wait for the Muse to choose of her own accord to share it with her; or else the Hero lets it seem that he will procure for himself a place outside the Order by breaking it; but he knows that this is impossible, knows that the crime, instead of creating for him a place outside the Order, only imprisons him even more clearly within it; his knowledge explains not only his powerlessness and defeatism, but also the futility of the crime he claims to want to carry out; but he sticks to the promise of the crime, because it is his apart, his freedom; but he will never commits the crime as such; or else the Hero makes it clear that the Muse, while he vainly searches for the Hero who will free him from the Order, in fact gives it its due: during the day you endure meaningless work seasoned with the oppression of the foreman, all in order to pay for the realization of your day-dream: to find the Hero during a nightly journey in Automobile who will once and for all save you from your daily alienation; but the Hero knows better than the Muse that no one can save him but he

himself; and without having found any Hero during his nightly journey, he returns in the morning to the daily subordination of work, only to dream there again of the Hero he will find when night comes; he repeats this cycle without result until he no longer believes in his dream, and of his negativity only the nocturnal journeys remain, and as he no longer looks around for a Hero, he now sees in the night only the night as such, or a nothingness, which is in no way the Nothingness that is to free man from the alienating Order. The Hero and the Muse are thus in the work itself both static: but with the difference that while the latter wants to be freed by the former, the former wants together with the latter and all the other oppressed people in the Jungleland to seek a common liberation through Nothingness. For all these more or less pure Heroes, it is true that they make the utmost effort to free themselves from the Silence and come to words, and from words not to sink back into Silence from where he appeared. But there is never a real distinction between the Hero and the Order, he is not the Hero of the action that he pretends to be, he only makes promises, never keeps them; but still, when he presents the performance of the Automobile to the Audience as an activity full of joy, vitality, speed, empowerment and excitement, he indirectly says that the non-productive life in the Automobile constitutes the exact opposite of the productive life in the Order, and in this way indirectly criticizes this Jungleland, which demands a self-sacrificing life from its inhabitants. If he did come to action, then of course he would make a blatant declaration to the world with his Automobile, namely that there is the possibility of a world other than the Jungleland, a life full of joy, vitality, speed and breath and self-fulfilment. His actual presentation of the Automobile would then of course not be that world, but it would represent it, work for it, point towards a life that does not yet exist, but which would undoubtedly be possible to realize.

This world has a name: The promised land.

If now the Automobile for the Heroes in the Jungleland is the vehicle that serves them in their attempt to realize themselves negatively the Order, then on the other hand the Hero as such is the vehicle that Springsteen uses to procure for himself existence as the subject of Activity in cooperation with the audience. But in doing so he has well prepared himself for the catastrophe that befalls him when in the Hero he experiences the true essence of the Hero. The basis for this experience is formed by an event that already took place in the Cosmos. Without being clear about the meaning of his action, Springsteen signed a contract there that gave ownership of his Heroes to another, to someone who he thought had his best interests at heart, but who now in Jungleland turns out to be just another of Jungleland's pillars: the Column. For in Jungleland, this person suddenly claims, and this precisely with reference to the fatal contract, that it is not Springsteen, but he himself, who owns not only the already created Heroes, but also the moment in the Activity that produces the Work or Circle of Heroes. Springsteen is completely taken aback. It had never occurred to him that the already produced Heroes and the very production of a Circle of Heroes, or a Work, were not under his protection, nor that the

Heroes could be owned, or the production controlled by someone other than himself. The conflict escalates before the court. And once there, he is forced to admit to himself, not only that the created Heroes have been alienated from him, but also that they are opposed to him; alienated, because they are obviously not in his care; opposed, because the Nothingness, whose preaching they preach, would, if he now adopted it in court, mean his downfall; for he realizes that if he wants to have access to the Heroes or existence for his existence in the future, he cannot do Nothing, no, he must fight not only for the ownership of what he has already produced and what he may produce in the future, but also for the power over the production of these possibly future products. This is definitely a turning point of a new kind in Springsteen's development: for now he is forced to do consciously what he had previously done so to say behind his own back in the transitions between the different Works or Circles of Heroes: change the Heroes so that they correspond to the new World that has suddenly replaced the previous one. For now he cannot be in solidarity with his current Heroes; they advocate Nothing, but Nothing is only good for nothing here; for using it would mean that he lost the Heroes for good; no, now Nothing is not the issue, now on the contrary it is the issue to fight for the ownership of the Heroes that he has created and will create, as well as for the power over the production that he no longer controls to be transferred to himself. The Heroes and the production of the Works, he now realizes only too clearly, have always been subject to the Order. The now converted Springsteen must also let the Heroes of the Jungleland repent and contradict themselves before the Audience: as Poet and Actor he must make it clear that it is high time for the Heroes to stop their doing of Nothing.

4. The cruel land

Canton: Mr. Champion! My grandfather was Secretary of War to Harrison. His brother was a Governor of the State of New York. My brother in law is the Secretary of State. And to you I represent the full authority of the United States, and the President!
Champion: Fuck him to!
MICHAEL CIMINO: Heaven's Gate

Springsteen experienced in Jungleland that its Heroes, in which he propagated Nothing as negative against the Order, were all without exception moments of the same. This contradiction, he realized, is just an example of what is generally true of the Order: namely, that the wage-worker does not own the right to the results of his labor nor any significant influence over its production. It was against this relationship that he fought in court. But such a fight is, of course, impossible in Jungle Land, because there the Order reigns absolutely, i.e. is eternal and unshakable. But what Springsteen experienced in the Jungleland was not only that the Order is not only alien to the worker (it is not his product), it is also opposed to him (it oppresses him). It is true that he succeeded in securing from the Column ownership of the Heroes and power over their production or

the Works, but in this process neither ownership of the product as such, nor the right to decide over production as such was considered; sure, it resulted in a economic transaction: on the one hand money for the Column, on the other the Heroes and power over production for Springsteen. But from his experiences he can now conclude that The Order, just like his Heroes, is a product, but not a product of the working people. It is created, and can consequently be re-created by workers in accordance with their and their families' desires and needs. Springsteen, who is fighting for his existence, must therefore, as a Hero before the Audience, return from Nothingness and confront the Order.

Order is now in its revelation The cruel land.

In this realm the author of this work began the same.

Springsteen's experience in the Jungleland has transformed him into a rebell. The Order is for him no longer an Order that is once and for all given; it is a product of people, against whom the workers stand; but as a product, it can in turn be re-shaped by the workers. Springsteen understands very well that no individual can abolish the injustice that constitutes this Order, that such a qualitative change in the Order can only come about through collective struggle. So, even if, for the sake of his own existence, he must realize himself as a subject, he also has as his goal to fight for a society that rejects The Cruel Country or the kingdom, in which working people have neither influence over the work nor the right to its product, and in which the Order is opposed to their well-being and woe.

In the Jungleland the Order was fixed and eternal, and to negate it was therefore not possible; but the subject now knows so much more about the history of his genesis. He now knows that when he presented himself in the Jungleland in a Hero who advocated Nothing as a negative relation to the Order, he was untrue to himself; for the Hero was allied with the same Order that he was against. And even more: since in the Hero he spread the gospel of Nothingness, and thereby led the audience to believe that they and the Hero had achieved communion and existence in a shared being negative against the Order, the subject in the Jungleland had deceived not only himself, but also the Audience. In the figure of the Hero in the Jungleland he was his own and the Audience's false prophet. Now, on the other hand, he is a rebel in The cruel land and must make the Audience, who unlike him has not had the above-mentioned experiences in the Jungleland and who therefore still seeks Nothingness in the Hero's essence, now instead find its own essence in the negative relation against The cruel land. For only by offering the Audience to find its essence in the Hero of The cruel land can he provide himself and the Audience with a real existence. The rebel in The cruel country is thus to double buisiness bound: to change the Audience's perception of the Hero's essence, in order to thereby be able to realize himself and the Audience, and to overthrow The cruel country for the happiness of all people.

The Order of The cruel country is now such that he who produces does not have power over production and does not own its result, the product. Those who produce without owning the result of production are the wage-workers. Only as the rebellious subject,

whose experience is the same as that of the worker, can Springsteen, as the subject as Poet, tell what he already knew very well as a boy and young man about the conditions of the wage-worker, but could not then put into words: the deafening howl of the factory whistle: the disconsolate stroll in the rain between desolate housing barracks: the muddy steps through the gate of Tartarus: the struggling bodies in the shadow realm of exhaustion: the suprising ordinariness in the lunch box: the factory whistle's redemptive demand for relief: the staggering steps home. This brutally fragmented world has now been explained to the rebellious subject: it is The cruel country. He now understands that precisely the wage-worker's seemingly resistanceless acceptance of his conditions was an example of the absolute Order in the Jungleland, and as that wage-work then at the beginning of the subject's development seemed to him to be a fixed and unshakable Order, he said no to wage-labour. But now, afterwards, he understands, what he had only suspected before, that the labourer's labour is not his own; he is not himself involved in it, he does not express himself in it. On the contrary, in it he does not realise himself, he realises capital. In the work of the cruel country the labourer's talent or abilities are not developed in a versatile way, instead he is used in production in a one-sided, shrinking way. He sells his labour-power to the capitalist and receives as compensation a wage which in no way corresponds to the increase in value which his labour has brought to the product, but only the value of the goods which are scarcely necessary for his and his family's survival. The wage-labourer's wage is therefore barely sufficient for his and his family's survival and reproduction; but the rumbling, heavy, and smoky factory-work that brings him this tidy sum at the same time robs him of his senses and shortens his life by over-exploiting his physical and mental faculties: thus he is exposed in work to a violence that he only too easily reproduces in his own home.

The rebellious Hero is aware that for the wage-worker the Order is the absolute Order. The worker does not fight against it. He submits to it. In order to preserve his self-respect, the worker hides from himself that he has a choice: either to accept the given conditions or to fight them. But for him violence and brutality have no basis in wage-work as such; on the contrary, they are necessary elements in every form of work. The wage-worker certainly chooses his life, but demands to be recognized as one who has no choice; and he who is to recognize that he has no choice is the son; and the son's recognition of the father must consist in his becoming, like the father before him, a wage-worker, and that without giving the appearance of having any choice. The father thus educates his son to become a wage-worker, and the son, following in his father's footsteps, educates his son in his turn to become a wage-worker, and thus perpetuates this paternoster work of death. This belief that work must be wage-work, or that the Order is absolute, may be regarded as a sin, since it prevents the workers from mutually recognizing each other as comrades in a common struggle against the enslaving conditions of wage-work, but it can also be regarded as an original sin, since it means that the son, by his recognition of the father,

places himself in wage-work, and then in turn educates his son to enroll in it. In any case: the son is born into wage labor and thus atones for his father's sin; the wage laborer's compulsion to renounce the manifold life is the first, the power to demand the same sacrifice from the son the second, and the transformation of both into necessity the third. But even if the wage laborer does not fight against the Order of The cruel country, i.e. for another, radically different life, he is not blind to the dual nature of wage labor: he sees that for him wage labor is the kingdom of Hades, but for the capitalist it is Pluto's.

Since wage labor brings the worker and his family nothing but spiritual and material poverty, he only too easily cherishes the dream that something that has not required a previous effort of labor will suddenly change his fate: that one fine day the dice will roll his way and give him the opportunity to free himself from wage labor. But day after day, and everything is a waiting for a moment that never comes. Physically broken down by wage labor, spiritually powerless by the choice he has made not to fight against The cruel country, the wage laborer begins to hate every expression of joy, for in it he encounters everything that he has renounced and is renouncing in his life.

The rebel of The cruel country has understood that the hope the wage laborer has of suddenly becoming rich is only one of many paralyzing illusions that serve the Order; he has also seen that the rich man wants to become even richer; that he is not content with the pennies that have accidentally found their way into his pocket; no, he wants, regardless of all human considerations, to increase his wealth. He does this by investing his wealth in factories, whose merciless whistle incites the wage-workers to take his place in the factory: he has become the owner of capital and is in a hurry to plunder. He is the king of The cruel country and is not satisfied until he rules over the whole world. This is, in short, Springsteen's definition of The cruel country; he sets himself up in production and creates as a Poet a Work consisting of a new circle of negative Heroes, whose essence corresponds to his definition of the Order. But the new Heroes are not only, like the previous ones, to be the vehicle with the help of which he intends to provide himself and the Audience with existence; no, with the Hero he is also to try to overthrow The cruel country. In this realm, the Hero has thus undergone a radical change. The previous Heroes all started from a fixed, unchanging Order; each of them tried to realize his essential, negative relationship to the Order as a distinction: at first as a quantitative distinction in space between himself and the Order (in the Cosmos vertically, in Eden horizontally); then as a qualitative distinction (in the Jungle Land between the production that reproduces the Order and that which has produced the Nothingness that would spread the Promised Land). But what he experienced in the Hero was not at all that he could establish distance from the Order in it, but on the contrary, that in each new form of the Hero he was tied ever more tightly to it; so that finally, in the Hero of the Jungleland, he was forced to admit to himself that it is not possible to escape the Order.

In accordance with this experience, the subject as Poet creates the new Heroes such that, in accordance with the previous ones, they are negative towards the Order, but, unlike them, do not want to evade the Order, but precisely to in it be negative towards The cruel land. The negative relationship that the Poet of The cruel land in the Hero now establishes in and against the Order, in order to fight for existence for himself and the Audience through it, and at the same time to overthrow The cruel land, consists in the renunciation of the goals of this land. But now, of course, the renunciation of these goals in itself is no more negative towards this realm than the Automobile in itself was negative towards the Jungleland. The hermit also abstain; but he does so as penance and in the name of individual freedom. The Hero, on the other hand, who must present himself as negative towards The cruel land, renounces the goals of this country in the name of a higher goal: The promised land. This realm is not the freedom of the solitary, but the freedom of all people. The hero thus has a goal: The promised land. In order to achieve this goal, he renounces the goals of The cruel land. But for the renunciation to really be a renunciation, the goals he renounces must also be essential goals for himself; otherwise his renunciation would actually be an abstainment. Of course, he also abstain in The cruel land: from the alienating drudgery of wage labor under the watchful fish-eyes of the foreman, from the constant chatter that never becomes real action, from the dreams that never become reality, from the inadequacy of wages and health insurance; or in a word: from the violent and rough treatment that every wage laborer and working-class family must endure in The cruel land. He abstains from all of this; and it is only natural that the wild, ill-treated dogs on the main street sense in him a kindred spirit, someone who, like them, wants to free himself from every master. But as for the Hero's renunciation, it must be with regard to the positive goals of The cruel land, those which are also his own essential goals. In the name of The promised land he must therefore renounce not only seemingly important things like money and success, but also, and above all, friendship and love; above all, because friendship and love are for him the goals which he sets the highest, and by renouncing them, he wants to prove that The promised land is for him a more essential goal than any of those that The cruel land has to offer. Thus broken hearts are the price that his fight for the Promised Land demands that he and others have to pay. The Hero's journey along this ascetic path of renunciation before the Audience will now cleanse him of the sin that remains with him through his participation in The cruel land, and make him the redeemer of the Audience, one who will go before, so that it too, by following the Hero, can cleanse itself of the same sin and follow the Hero through the desert of renunciation to The promised land. Now, however, the rebel, since he and the Audience do not achieve existence except in the mutual recognition of each other's common, negative essence in the Hero, cannot lead anyone else but those who have become part of the Audience. But if the Audience really followed the Hero's example, then the rebel would be without an Audience and thus immediately forfeit his existence. The Rebel's realization of himself through renunciation in

the Hero thus requires the Audience's non-realization of its essential self through non-renunciation. And as the Audience has existence only as long as it finds in the Hero its essential, but no more than ideally existing, negative relation to the Cruel Land, it dissolves at the moment when the subject as Actor concludes the series of presentations of the Heroes; and the individuals then returning from the Audience are forced to re-tie the tenuous ties that bind to existence in the Cruel Land; these ties have names: work, friends, love, i.e., precisely the ties that the Rebel renounces. But the fact that the Audience has been dissolved means, on the other hand, that the subject has also been dissolved; and thrown back into The cruel land; the former has been split into individuals, and of the latter only Springsteen himself remains. But Springsteen demands existence, has it in the Hero, cannot exist without an Audience, and once the original Audience has dissolved into individuals, he is forced to recreate himself as subject and Hero by making everyday friends and loved ones, acquaintances and strangers, his new Audience. And so the same story repeats itself: Springsteen as Hero must, through renunciation, purify himself and his new Audience from The Cruel Land; but once again his existence depends on this Audience not renouncing what he renunciations; and so he also renunciations those closest to him.

But Springsteen as the Hero, who in The cruel land thus transforms every mutual relationship with other people into a one-sided relationship between himself as the rebellious Hero on the one hand and his Audience on the other, so that he is ultimately forced to renounce the latter as well, which then includes his dearest and closest friends, gradually detaches himself from all relationships and becomes more and more alienated, until his very existence becomes purely punctual and begins to dissolve. But for Springsteen as Hero, this dissolution of himself is not a consequence of his renunciation, but a consequence of his not having renounced enough. So he must renounce everyone and everything, except renunciation as such. And so: proudly fighting for an airy goal, stubbornly clinging to the means of its realization and presumptuously boasting of his purity, he suddenly stands staggering, filled with fear and trembling, on the brink of a black, gaping Nothingness that threatens to swallow him up.

5, 6 The River

It is love, and not German philosophy, that is the true explanation of the world.
OSCAR WILDE

Springsteen as a Hero has experienced that his proud renunciation of the ties that bind to other people is also a renunciation of the ties that bind to existence, that his use of such renunciation brought about no other change in the world than the dissolution of himself and the breaking of hearts. He has been shaken to his core. But he who so trembles has become another before himself, and in Springsteen's case a man of the Heart. In Eden, the Jungleland and

The cruel land the Hero was negative towards the experience that the subject had in the Hero of the previous world, and thereby the Hero in each new World was different from the Hero in the previous one, and likewise the world that became different; for The man of the heart it is different; he is certainly different from the rebel he once was: while the latter, in his attempt to acquire existence, dissolved the very bonds that bind to existence, The man of the heart has set himself to tie these bonds again; but the World in which he operates is now nevertheless the same: The cruel land. He is certainly negative towards this realm, but he will now have his existence in tying the bonds that The cruel land has dissolved and dissolves into Nothingness. The previous Heroes were necessarily negative towards the world, and in the series of worlds, i.e. Cosmos, Eden, Jungle Land and The cruel land, the Audience in each World would be made to recognize that this Hero's attitude towards his and their common world was negative and that this negativity constituted the essence of both the subject and the Audience; in this recognition both the subject and the Audience achieved existence; but in the Hero the subject nevertheless experienced that it was not true to itself: it was recognized as negative to the Order, but was in fact one with it; this experience never threatened to dissolve the subject, however; it became instead a new Order in a new world, and the subject became another subject; and as a Poet it created a new Work, consisting of a new circle of new Heroes, all negative to the new Order; only as the Hero of The cruel land did Springsteen face dissolution, and he did so of necessity; his salvation from falling into the abyss of Nothingness was The ties that bind. Strictly speaking, it was only through the mediation of the Hero that the subject and the Audience sought and found existence; joy and sorrow, pain and pleasure, defeat and triumph were all moments in the ecstasy that united them in an undivided, essential existence; on the other hand, off the stage they were all in their respective existences outside this existence; Springsteen himself had lost his existence in the subject, the individuals in the Audience, they had all returned to the Order. But for The man of the heart it is all different: he does not seek existence in the negative relationship to the world, but in the tying of the positive ties that bind; he shall therefore no longer be dependent on the Hero for his existence. Certainly, he will also tie ties of a kind (and then to the Audience), but they will dissolve at the end of the performance; now he shall tie indissoluble ties, and for that the Heroes will not be needed. The heroes that The man of the heart as subject in the Activity creates are therefore not intended to have their basis in a negative relationship to The cruel land and thus not intended to serve as a vehicle for the realization of his existence; this he must have in the tying of the ties that bind to indissoluble existence, and they must be tied outside the Activity; when hereafter we speak of heroes, it is not a question of Heroes in the proper sense.

The rebel had a grand goal, i.e. The pomised land, and broken hearts were the price he was forced to force others to pay during the work of overthrowing The cruel land into the gravel. The man of the heart, again, has experienced the true nature of renunciation, and

knows that two hearts are also qualitatively more than a solitary pure heart: for the prerequisite of the pure heart is after all broken hearts; and broken hearts lead to the dissolution of human existence; The ties that bind, on the other hand, they bind hearts to hearts; they lead to real existence. The Hero of The cruel land wanted, precisely by renouncing the ties to other people, to show that he had a great goal; The man of the heart, on the contrary, by realizing a small goal with great effort, shows that this small goal is in fact a means to realize an even greater goal than the one the Hero of the Jungleland fought for, namely the ties that bind to freedom from the Nothingness of The cruel land.

Since the subject existence now is not to be dependent on the negative relationship to The cruel land, but consists in the tying of the ties that bind, the Heroes that the Poet creates are not rebellious. They can therefore give voice to others than the rebellious Hero. Here, for the first time, the worker himself speaks: I come from down in the Valley where you are raised to do what all the other inhabitants of the Valley do, i.e., work for wages; I got my girlfriend pregnant, I joined the union and me and my girlfriend got married. Work, family, friends, workmates are the ties that bind the inhabitants of the Valley to a collective and individual existence. But these ties are not their own creation. They were born into them. Work was not a choice, in it one worked according to someone else's means and directives; marriage was a concession to convention and a joyless performance. In other words: the ties of the Valley are at once both positive and negative: positive, because they make it possible for the working families to live a tolerable life; negative, for they are also the violence exercised by the cruel country against families and their members: the existence into which they are born and raised and which it makes possible for their existence does not take into account their own dreams and abilities, limits them instead of allowing them to nurture and refine themselves and their fellow workers in them. They accept seemingly without resistance the violence against themselves, which is a prerequisite for the reproduction of themselves and the cruel economy of the Valley, but which reduces and shortens their lives.

Of the four types of Activity of which the inhabitants of the Valley have an idea: 1:o wage work in accordance with the Order, 2:o individual struggle against the Order, 3:o. dreaming of individual success and happiness through an ever greater adaptation to the Order, and 4:o. collective struggle against the same, there are two that have reality there: wage work and dreaming. Those who, in accordance with model 2. above, choose to engage in the same kind of Activity as Springsteen does, that is, to produce Works consisting of a world and a circle of Heroes fighting against this world's Order, leave the Valley and wage labor at the same moment; insofar as they themselves are a Hero of their Work, they find themselves on an individual flight away from or in an individual fight with The cruel land, or try, like The Hero of the Heart, to re-establish those ties with the inhabitants of the Valley which their individual negativity necessarily dissolved. As for model 3., i.e. a collective negativity or struggle against the Order, it cannot have existed there

before the emergence of the Hero of The cruel land's struggle against the Order, for before him the Order was always absolute; the subject of the Activity is once and for all an individual subject who struggles to achieve individual existence in his individual negativity against the Order; in this Activity, everyone in their individual figures: the Poet, the Actor, the Hero, the Muse and the Audience, are individual subjects. In it there is no collective and thus no collective struggle in the Order against the Order. Nor was the essential goal of the Activity to overthrow the Order, but to provide its subject with existence. The presence at the beginning of the Activity of such a collective negativity in the Order against the Order would have destroyed the notion of the absoluteness of the Order, which was a prerequisite for Springsteen's Work; it would have made the distinction between Earth and Heaven in the Cosmos impossible, and the Activity with accompanying Works and development would never have taken place. But Springsteen himself, and then not as a subject in the Activity, but as a person outside it, knows of course that everywhere there is a hunger and thirst for justice and that workers collectively struggle against the Order; the absence of this collective negativity or struggle, which accompanies the Works that the Activity of which Springsteen is the subject, produces, therefore appears to him as a necessary absence in the Works imposed by the Activity itself as such; but this limitation that individual Activity imposes on the Works, namely that it must reject the collective struggle against the Order in the Valley, Springsteen nevertheless manages to overcome by creating the Valley in the Activity such, that even if in its life not only the individual but also the collective negativity is rejected by its inhabitants, they have a presence as absent in the way, that the inhabitants down by the river sense the power of that which they reject. This rejected negativity sensed down by the river, is — the River.

The inhabitants who live in the Valley are those who did not choose individual Activity; those who chose it left the Valley behind them; the only remaining real negativity against the Order that would be possible in the Valley, i.e. the collective struggle against the Order in the Order or the Valley, they exclude, and they live subject to the heavy yoke of wage labor, while each one devotes himself to activity no. 3, i.e. the negativity of the Order directed against themselves; they dream the dream of the Cruel Country, that by submitting to the Order even more they will achieve a better future for themselves and their families. They have rejected the River, but do not want to admit to themselves or others for anything in the world that they reject it. They have chosen the dream before the River. They certainly experience a, albeit temporary, freedom from life in the Valley down by the river, which, dammed, spreads out beyond the Valley; down by this reservoir they experience a certain measure of freedom and recovery from the heavy, monotonous and alienating toil of the factory; there, along the banks of the dam, they at least avoid being involved in the disgusting struggle that they in the Valley must dutifully participate in. But in the vicinity of the dammed river they experience an intoxicating sense of the power of that which they do not want to admit that they reject: Activity No. 4: The River. For they

have worked in the factory for generations and lived near the river, and even if they do not want to admit it, they know that just as the dam stops the river from flowing freely to the sea, wage labor stops the workers from participating freely and democratically in the work, and just as every dam can be blown up by the river, the River can blow up every Order of wage labor; they sense that the Order cannot "tame this lawless stream, cannot divert or limit it, cannot say to it, Go there! or Go there!, and make it obey; cannot save the bank it has condemned, cannot block its path with any object it will not tear away, dance over and laugh at." They sense down by the river that the individual dream of personal freedom, which never seems to come true, is a false dream, that no one is really free until all are free, and that real liberation requires the River. They do not want to admit to themselves and others in the Valley that they are excluding the River from the Valley, but in the vicinity of the dammed river they cannot but sense the power of that which they are excluding.

But the production of capital in the factories is by its nature not constant, it increases in scope and productivity until the day when it produces more than the low wages of the people enable them to consume, and in a sudden moment there is overproduction, economic depression and mass unemployment, everywhere and so also in the Valley. Now not only the negative, but also the positive aspects of the ties, which deprives the inhabitants of an acceptable existence, as well as the deceptive individual dream of a different and better life, which presupposed that the working families rejected the River, went up in smoke. Gone is the work, and with it the bonds of the working community and the other bonds based on it between the people of the Valley; gone also are the bonds of desired consumption and compensatory leisure; and gone is the illusion of a better future. The price that the working families were forced to pay for these now vanished bonds was the rejection of the River. Instead they each dreamed the individual dream of a better, freer future for themselves. Certainly, down by the river they sense that they may be excluding from their lives what could be their liberation, and they feel there an otherwise unknown confidence in a possible different future, a freedom they do not feel in the Valley, a more undisguised closeness to each other, but they never admit that the source of the joy they feel at the river is the rejected River.

Now wage work, and with it the elusive dream of a better life through hard work, has become a nothing in the economic depression. Everything positive and negative in that life is now only memory. But these memories of theirs are what they are currently unable to recognize. They remember the dream of individual happiness that they held on to and that overcame the idea of the River as a means of liberation, and they now sense their guilt. And if they did not want to admit before that in the life of the Valley they excluded the River, they do not want to admit now that in their present life they exclude the memory of their former life in the Valley and with it the memory of the exluded River. And so, just as they once, in their leisurely days by the controlled flow of the economically dammed river, found themselves happy and elated when they sensed the power of the excluded River, without being

able to bring themselves to admit that this was the source of their joy, so they now do not admit that they remember what they remember. They do not admit that they remember the work that gave and took, or the intoxicating feeling of a possible liberation from the shadowy life of the Valley, which they experienced when they bathed in the lazy waters of the dammed river or simply rested on its sun-drenched banks, or the dream of individual liberation that they once dreamed. They each reject memory by acting as if they do not remember what they remember. They act as if they do not remember the past life, or as if they do not care that the former life has turned into nothing. But the inhabitants of the Valley remember, and above all, now that their dream has gone up in smoke, they remember how they were filled with joy and confidence down by the river when they sensed the power of what they were renouncing, and so, to now show each other that they do not remember what they remember, they go down to the river as before, but now they stand on its banks and gaze without emotion out over the dammed river's weakly flowing water and once again confirm to each other that yes, there it is—the river. So, in order to be able to admit to each other that they do not remember what they remember, they must, as before, oscillate between the Valley and the river, but now without showing confidence and joy down by the dam. Their renunciation of the memory of what they felt and sensed down by the river has dried up the River.

For the subject, who works in accordance with model 2.o above, the Valley is its Activity in unity with the Order, the River its Activity as negative against the Order; the River is the movement which is constituted by the subject as Poet and Actor and which leads to the point when the subjecy experiences that its existence in the Hero is not at all negative to the Order of the prevailing world, but on the contrary, that in the Hero it is one with the Order, or that it has returned to the Valley; the development of the subject is here in its form thus a movement from the Valley to the River and from there back to the Valley, a movement which, since it brings about for the subject that which is its goal, i.e. an existence, must necessarily be repeated again and again. Each cycle in this oscillation involves the creation of a specific work. When Springsteen had completed three such cycles and created a pregnant opus, then, as mentioned, the Column claimed to be the one who had the right to decide over the Activity and the works, and as a result of the ensuing struggle between Springsteen and the Column, the oscillation came to a standstill; only through the prosaic verdict of the judge, whereby Springsteen was granted the right to his Activity and the works that he had already created and the works that he might possibly create, could he as a subject in the Activity once again leave the Valley for the River. But the cycle that now followed resulted in a Hero who in The cruel land experienced that the individual negativity, that constituted the River, left him alienated in a world in which his heroism drove him towards existential dissolution and night-black darkness. Springsteen now believes himself no longer to be in need of the Hero for his existence; his existence will no longer be based on the Hero or the River, but on the binding of the ties that bind to

existence; these ties will be bound outside the Activity, and Springsteen therefore believes himself no longer to be in need of the Activity or the River. His place is now the Valley. And yet he finds himself forced to return to the River. Why? Well, Springsteen is in fact not at all free from the need for the Hero; for his existence shall consist in the binding of the ties that have been dissolved by The cruel country; his existence therefore requires the activity of this country; his binding of the ties is in fact negative its dissolving activity, it will undo what this kingdom does; Springsteen is therefore still, albeit via a roundabout route, negative The cruel country, and he requires the Hero and the Activity for his existence. He must therefore, as a subject in his Activity, continue the oscillation. As a Hero, he asks himself whether his dream of existence through Activity, a dream that instead of rescuing existence ended in the teetering on the edge of Nothingness, was just a lie, or whether there is something worse that forces him to return down to the River. To this one can answer: No, it is not the now as a lie revealed dream of existence via Activity that now forces him to seek the River, for now his goal is to procure existence outside the River by tying the ties that bind. Yes, it is a question of something worse than a clearly seen-through false dream, namely that he is fundamentally the Hero he does not want to be; since he still has existence in the Hero, he must seek the River; but he is not to be a Hero, not to have existence in the River, but in the Valley; and yet he is a Hero, has existence in the River: he has become an enigma to himself, and he still oscillates between the Valley and the River. But previously the Valley was a moment in the River and the subject both wanted and necessarily had its existence in the River, and therefore Springsteen could then say with pride: I am a prisoner of this *Activity*; now, however, he is forced to confess: I am a *prisoner* of this Activity. He tries to establish existence in the Valley, but has it in the River, thus still has his existence in the Activity. But the nature of his creation is now changed: previously it was a contradiction-free translation of the subject's essence into the shape of the Hero and his essence, a translation that resulted in a stream of Heroes; now, on the other hand, the subject in the River has to create Heroes, who, despite having existence in a negative relation to the Order, are to have this existence only in the tying of the positive ties that bind beyond the River; because of this new economy of creation, creation is no longer a contradictory flowing, but a contradictory on-going construction, for the product of the Activity, the Hero who is negative to the Order, is not to be negative at all; the River, i.e. Activity as the flowing translation of the subject's negative essence into the shape of the Hero, is now rather a dry construction of a Hero who certainly is, but is not to be a Hero at all.

Now, like every previous Hero, The hero of the heart must turn to the Muse of his world. And each new world's Muse is essentially the experience that the Hero of the previous world has had in his world. The hero of the cruel land was both victim and agent of the alienation of the cruel land. This unified relationship to the Order now breaks up The hero of the heart and places him in relation to two different types of Muse. The Muse is now either a) a victim of the

alienation of The cruel land, or b) an executor of this kingdom's alienation and at the same time its victim. The latter Muse is closest to the Hero who now has become The hero of the heart, and for the latter it applies: his I then is his You, which is why the diagnosis of the Muse is unproblematic: You do not want anything that someone else can touch; You have an inner emptiness that you must hide; You experience it as if it were planned for you to wander around the cruel land with an empty heart (while in reality it was a consequence of the fact that you, as the negative Hero, had to travel from the Cosmos to The cruel land); you believe yourself to be brave enough to be able to whip the cruel land alone into The promised land. But for The hero of the heart the negative Muse type b) is not the absolute Muse; no, his diagnosis is for the cure and improvement of this Muse; nor does he attack the Muse's activity of condemning those who have deviated from the path to the promised land and paid the price to live in the Valley, no, he only wants to eliminate the validity of this condemnation. As for the Muse of type a), who lives alienated in the cruel land, he wants to be her redeemer, too. He offers her ties that will bind her to him in a non-alienated existence, but in fact, his own existence depends on her remaining the Muse; his existence is dependent on her alienated existence, for as a negative Hero he cannot himself tie any ties, he can only offer them; as a matter of fact, the tie can only take place as a joint act of the Muse and the Hero; but the Hero has his existence in the offer, not in the realization; he is dependent on the Muse remaining a Muse, while the Muse is not dependent on the Hero. But he i a Hero, he tries to make clear, that for their relationship the reverse is true. By, albeit seemingly lovingly, he is belittling her existence by addressing her with words such as: little girl, little darling, little lass; but of course, the real relationship comes into clear light in the case when the Muse appears as Muse in that she dissolves the ties that until then have bound her and the Hero together; and she must dissolve them, for his existence demands her as Muse; but as she has for a reason left the Hero, she naturally rejects the ties that he now must offer her for the sake of his existence, and so rejected he finds that he is losing control of his existence, and in deep despair he pleads her to return to him; or else, with a yielding tone of bitterness, he dismisses her; now it is he who is diminished and finds his self starting to dissolve. To prevent the dissolution of his self, the consequence of the fact that the ties between him and the Muse have been dissolved, he now wants to be tied with new ties that can bind him to existence.

But The man of the heart does not give voice only to the wage workers in the Valley, but also to those who existentially has gone astray. Many of these have seen their positive ties to other people and the conditions of their lives dissolved as a result of the decline in the economy of The cruel country, and find no other way to avoid the existential Nothingness than to re-connect by a criminal act. Others, who have once found themselves too tightly bound in the negative bonds of the Cruel Land, and believe that they can free themselves by loosening these bonds that bind them so tightly to someone they do not feel they are, undo these - but it happens to

them, as to the rebel: they become alienated, not only from other people, but also from themselves, and since the bonds, however tightly bound they may be, are nevertheless what binds them to existence, they are lost when they loosen themselves from all the bonds that bind them, in order thereby to make themselves free, since also the very basis of their existence and possible freedom by that turns into nothingness. The rebel had the same experience, and he too was faced with this nothingness that threatened to engulf him, but he was negative to The cruel land, and could thereby also be negative to its negative bonds and become positive to the bonds that bind to liberation from them. But the hero, on the way, finds only negative bonds, such that limit and reduce him, and which assign him an existence he does not recognize as his own; however, he experiences that when he renounces the negative ties that bind, he is not at all liberated, but rather that he is dissolved and faces his downfall. He then tries to reconnect these ties, which now in retrospect seemed to offer at least a certain, albeit alien existence. But he cannot connect these ties himself, he is still negative towards them. He can only re-establish these ties by breaking them. His solution to this dilemma is: crime and punishment; through criminal acts and the subsequent punishment he hopes to be connected to the negative ties again. Thus, he in the darkest night drives a stolen car in the hope of being caught by the police, in order to thus escape the nothingness that threatens him, while the policeman driving through the same night, due to his constant lonely night work, is also on the verge of dissolving and he appeals into the night to everyone and no one for liberation from the same threatening nothingness as the car thief. Those who are negative The negative bonds of The cruel land, but not this kingdom as such, are thus contradictory: he who lives in these bonds wants to break them, he who has broken them wants to be bound to them again. How serious the crime he commits in order to regain existence is in proportion to how badly he has been treated in the cruel land and how close he has been to being reduced to nothing. The poet of the heart gives an example of how far such a reduction can go: a young man and a even younger girl leave a small, cramped town with loveless, oppressive ties that bind them to a false existence and set out on an odyssey through The cruel land. During the journey, he kills 10 people. When he is arrested and brought before the judge, the judge wants to know why he did what he did. Hans replies: I guess there is far too much meanness in the world. His laconic answer places the blame for the bestiality not only on himself, but also on all those who have never treated him as a human being, but who have taught him to see others as they have seen him. The judge, who immediately sees the meanness in the young man but not his own or that of The cruel land, sentences him to death, declares him unworthy of life, and promises to throw him into the nothingness - a promise that is of course absurd to the young man, because during his entire short life he has never been anywhere else but in this nothingness. The audience of The Cruel Land cannot distinguish the human being in the murderer, only the Audience that follows the presentation of the Hero's fate, which The man of the

heart as a poet has created and as an Actor presents on stage, can. The Hero's presentation makes it clear to the audience that his seemingly random, callous series of murders was something that for the first time in his short life made him someone to be reckoned with: public enemy number one. The man of the heart is of course also aware of the meanness of The cruel land, and knows that the ties that now, after the killers deed, bind the latter to a recognized existence as a notorious serial killer in the end are nothing more than the leather straps with which the executioner will tie him to the electric chair. And the Hero knows that the execution of his sentence will not only throw him back into the nothingness he seems to have managed to escape for a moment, but also that it will once and for all free him from the cruel bonds that from his birth did not offer him what he has since sought throughout his short life: not to be a Zero in the concave mirror of the cruel land.

7. Brilliant betrayal

The first is negative; the second is not positive. But a third, a truly positive one exists.
C.J.L. Almqvist

The rebel of The cruel land experienced that what provides a human being with existence is the tying of the binds that bind; he renounced renunciation, and could, as The poet of the heart, create the new Heroes to whom he had not been able to give voice in his previous forms as a Poet. In these Heroes he also criticized, before himself and the Audience, what he had previously brought to the square: the preaching of the gospel of renunciation, the contempt for those who fell to The cruel land and the belief that he himself, as the Hero, could whip this kingdom into a new one. Only in connection with this self-criticism could the subject in the Hero clearly and distinctly appear before the audience with his message about the necessity of The ties that bind. But the subject, like the Hero, has existence in its negativity, not in the ties that bind. In order to be faithful to his claim, to be true to himself, he cannot be content with proclaiming The ties that bind as the basis for human existence, he must himself tie these ties. He will therefore henceforth have his existence not in the negative relation to The cruel land, but in the ties that bind people to one another and to existence. The subject is thereby bound to two tasks: 1. to in the Hero prove to himself and the Audience that he does not have his existence in the Hero, who has been detached and detached himself from everyday human contexts, and 2. to tie the ties that bind. He accomplishes this in the following way: he creates as a Poet a Work consisting of Heroes, all of whom have been alienated in one way or another in The cruel land, and who deep down suffer all the torments that are connected with that condition; but the Hero as such has two sides here: on the one hand he himself, and on the other a Hymn in his honor; these two sides of the Hero react on each other: the Hymn gives light to the Hero's fate while he gives darkness to the Hymn. The Hymn does not let the Hero stand before the Audience as the existential

Heroes did, i.e. as unequivocally tragic; the Hymn is a light separate from the dark fate of the Heroes, is not at all a part of it. It is almost a kind of bitter irony. The separation between the Hero as such and the Hymn to him will now give the subject the opportunity, as an Actor, to separate himself from both the Hero and the Hymn for the Audience and to emerge as the one who is master of their existence. They shall both have existence only in the ties that bind them to the subject. But to the Audience the ambiguous Hero does not appear in this way at all. The demand, that it no longer shall find its existence in the subject's and their common essence, as presented in the Hero, does not at all mean that the Audience finds the basis for its existence in The ties that bind; instead, they find this basis in the subject itself. The Hero shall not constitute the basis for its own and the subject's common existence; on the contrary, the subject shall constitute the basis for the Hero's existence. Thus, the subject now no longer requires the Audience's recognition of his essence in the Hero, but in its recognition that his existence consists in the ties that he ties to the Hero and the Hymn; the Audience, on the other hand, who has sought its essence in the presentation of the Hero, finds in him only the subject. The hymn to the glory of the Heroes thus transforms the subject into an idol, the stage into an arena, and the Audience, which no longer seeks its essence in the Hero, but now in the Idol, into a Mass whose center of gravity is precisely the Idol. And since the size of the Mass is no longer, as was the case with the Audience, limited to the individuals who find their essence in the Hero, it is now limited only by the size of the arena. Now suddenly a Mass swarms around the Idol. The Audience demanded the recognition of its essential essence in the Hero, the Mass, on the other hand, finds itself content to be in the vicinity of the Idol. In this tragedy disguised as an ironic comedy, the use-value of the hero does not consist in the subject and the Audience experiencing and receiving in him the recognition of their common essence, but simply in the fact that he brings the Idol and the Mass together. The subject of the Idol makes the Hero a non-hero: this Hero, just like the existential Hero, is with a one-way ticket on his way to the bottom, if he are not already there. Whether they are aware that their path down has its roots in The cruel country, in its wars, recessions, lack of education, prejudices, class differences, etc. is unclear; but that The cruel country can be changed is not something they can imagine. For them, it is not even unjust. It is just what it is. They see their own fate in the same way: to be handcuffed to the bumper of a police car, or in shackles laying asphalt on the highway, or along the railway tracks forced to swing a sledgehammer all day long, or to be demoted in working life, or to live in unemployment, all of it comes out in one go for the non-heroes: they have always been, they are now, and they will always be in the prison whose name is The cruel country. They are, unlike the existential heroes, neither despairing nor desperate, nor do they, like them, cast accusations against The Cruel Land. They do not question society, they want protection from it. For the world only means losses: of friends, of loved ones, of work, of freedom, of hometown, of glory days, etc. The non-hero is not fire and flames, is not-not retreat and is not-not surrender. Such

are the heroes of the Anthem: they belong to the losers, the criminals, the unemployed, in short, the absolute failures of The cruel country. And yet the Anthem is a Anthem precisely in their honor. It is a victory song for losers; sometimes stormy, sometimes roaring, but always in defiance of the night-black fates of the non-heroes, it always wants to drown out the Cruel Country's own self-righteous anthem of individual success and its own triumphs. But the Anthem is not the Anthem of the non-heroes, it is the Idol's, and as he himself appears outwardly as proof of the validity of The Cruel Country's dream-anthem of personal success, his Anthem to the Heroes appears as an anthem to himself and to the false dream of The cruel country itself.

Now it is so that the individuals can be included in the Mass of the Idol only after they have paid the price set by the Idol for the exchange value of a performance ofthe non-heroes. For the subject up to this point, the Audience's payment of the exchange value for the Heroes meant that he could support himself as Poet and Actor and thereby also realize the exchange value of the performance in the use value of a new performance and through it achieve his and the Audience's common existence in the Heroes. For him, the goal of the production of the performance's exchange value was thus the realization of the performance's use value. For the Idol, the opposite is true. The transformation of the Subject into an Idol, the transformation of the Audience into a Mass, and the transformation of the Hero into a non-hero have in fact reversed the relationship between exchange value and use value: for the Idol, the purpose of use value is exchange value. Thus, the Idol's performance is a commodity, whose commodity name is the Idol's name.

But when the Mass dissolves into individuals after the end of the performance, its center of gravity, the Idol, also dissolves. But the subject is not afraid of this existential void. It is not in that where he is to have his existence. He shall not have it in the representation of the non-heroes, but in the tying of The ties that bind. He certainly binds such ties to the Mass during the performance, but not by offering it his essence reflected in the non-hero; for the latter binds no ties; on the contrary, in The cruel land he has never known such ties: from his first breath he found himself alone at the bottom of The cruel land; but that is not all: he is also imprisoned in the representation of him by the Idol. This representation is, as has been said, a Hymn. The Hymn contradicts the night-black hopelessness of the non-hero: it gives it a tone of hope, at the same time as the fate of the non-heroes gives the Hymn a tone of despair. Thus the non-hero has two faces, one turned towards fate, the other towards the Hymn. So in the end the Idol appears as the one who in a double sense masters the non-heroes, and the Mass does not praise these heroes, in whom they do not find (and do not expect to find) their essence, no, it praises the Idol.

But the subject is not to have his existence in the Hero as non-hero, but in the ties that bind. He is now to tie these ties. Of course he cannot tie these as an Idol: for he is an Idol only before the Mass, and there he is recognized as an Idol, not as a subject. The ties that bind are for the subject the absolutely positive. This means that,

since the Hero is negative The cruel country, these ties exclude the Hero. They also exclude the Audience, since it too, via the Hero, is negative towards that kingdom. But the ties that bind exclude the negative as such; they do not have their own basis. They are simply negative the negative. This means that the subject, even though he is supposed to have his existence in The ties that bind, has not at all freed himself from the negative. This situation is reminiscent of the situation of the Wage Worker in the Valley; for he was negative the the collective negativity, the River or the struggle against The cruel land. In other words, the subject has not at all overcome the stage, in which he has his existence in the Hero; but for him the negative shall nevertheless no longer constitute the basis of his existence; he shall obtain existence with The ties that bind as a basis. Therefore it seems possible to him to marry the fifth Muse. A marriage of the subject with the Muse of the Cosmos, of Eden, of the Jungle, or of the Cruel Land was never possible, since it was precisely the fact that they were all indissolubly united with the Order of their world, which made it possible for the subject, as an Actor, in the Hero to ask her to follow him on the way out of the Order. Without the Muse's unwavering unity with the Order, the Hero, and with him the subject, would never have come into existence. It is only now, when the subject is to attain existence in The ties that bind, that he can marry the Muse.

The contradiction in which the subject has unknowingly entangled himself consists, on the one hand, of The ties that bind, which for him are to constitute the absolutely positive, and on the other hand, of the negative, which is to be the absolutely negative; they are thus to absolutely exclude each other; but in reality they are not at all absolutely separate; for the positive does not have the positive as its basis: the positive is the negative of the negative and the negative is the negative of the positive. The negative is negative, but the positive is also negative. The ties that bind must, in order to be positive, exclude the negative. Now, however, it was precisely the negative that formed the basis for the subject's self-development. It was that which drove him out of the Cosmos, out of Eden, out of the Jungle Land and into the confrontation with The Cruel Land and therein into the purgatory that threatened to engulf his existence, and which he escaped through the realization that it is The ties that bind that are the basis of man's existence. But the positive ties that bind are here, as I have said, negative of the negative. For the subject, however, the negative does not belong to him at all, but only to The cruel land. In other words, the subject is split. The negative relationship that until recently existed between the subject and The Cruel Land has now taken its place in the subject itself. He now has two selves: the self that has the positive, or The ties that bind, as its basis, and the self that has the negative, or the Hero, as its basis. This means that the subject, whose very foundation is to be made up of The ties that bind, is bound by the fear that these ties will be dissolved and with them he himself. For these ties cannot survive any contact with the negative for the subject; but such a contact is precisely what already existed from the beginning between these ties and the negative, for the ties are negative the negative; he

himself is therefore the negative. Therefore, the subject's positive self must be confronted with his negative self. And the more he tries to avoid this confrontation, the more deeply he is drawn into it. The rebel was forced to renounce everything positive in the cruel land in the name of the promised land: love, wealth, prosperity and fame. The subject now owns all this after his time as an Idol, but has learned that without the ties that bind, everything else in the world is without value. He must realize The ties that bind. And once he does, his split becomes virulent. He must have his existence in The ties that bind, but these are in themselves negative the negative, i.e. negative the negative dissolution of them or negative The cruel land; the subject, without being aware of it, thus still has his existence in the Hero. And as a Hero he cannot do anything else but present this split in whatever he undertakes. As such a Hero he must now be vigilant and act with calculation; he must control himself so that he is not forced to face his other self or his own negativity. But The ties that bind are negative the negativity of the Hero, and cannot be separated from it: they therefore constitute his Fall. This Fall can happen suddenly, or slowly. Every step that the Hero takes towards the ties that bind is a step towards the denial of himself. Thus he is forced to pretend in his relationship to the Muse he has married. In this pretense he tries to hide his negative self both from her and himself; but he senses his falsehood, senses that the ties that are to bind him to existence must break. This pretense, carried to its extreme, is a bitter game, in which the Hero no longer sees his Muse as she is, but sees her in the concave mirror of his own split. He can no longer decide who he himself is, or who the Muse is. He is at a loss, asking but cannot answer the question: are we ourselves, or are we each just a deceptive but brilliantly maintained appearance? Thus it turns out that the Audience, which the subject as The man of the heart would no longer need, has now taken shape in the subject and the Muse themselves. Now the subject distrust himselves. He has become an enigma to himself. The more he strives to realize The ties that bind, the closer the negative presses upon him, and loosens the ties he wants to bind. Finally he understands that these ties are impossible to bind, and his former homage to them has been transformed into fear of them. And as a final act in this macabre game he makes a desperate attempt to appear as the absolutely positive Hero, only to find himself in horror face to face with himself as the absolutely negative Hero. And since the negative is the true existence of the Hero, not the positive, but only the negative Hero can emerge victorious from the battle between them. He now sees that his victory was his defeat. The fear of experiencing how The ties that bind are dissolved is thus ultimately greater than the belief in the value of tying them.

As a man of the Heart, Springsteen would no longer have his existence in the Hero and therefore no longer be in need of the Activity, but he nevertheless found that he was a prisoner in the Hero and thus also in the Activity. He would have his existence outside the Activity in the tying of the ties that bind, but since these ties were to be purely positive, i.e. would exclude the negative, they were in themselves negative and dissolved at the same moment

they were tied. The ties that bind are thus for the subject the Order he is against. This Order has, so to speak, together with the positivity of the ties that bind, been dissolved in these ties. And because the ties that bind in their positivity are negative, Springsteen is still a Hero. And as a prisoner of his negative existence, he is negative to his experience as the Hero of the Heart. In other words, he is negative to the ties that are negative to themselves and dissolve themselves in the very actit they are tying them. But to be negative the positive ties that are nothing but negative is to be negative the negative ties that harbor the positive or the positive ties that exclude the negative, i.e. to be positive the positive ties that harbor the negative; but thereby Springsteen has suddenly freed himself from the Hero; for now he has existence in the ties that bind that is free from, but which still harbor the negative relation to the Order. He can bind the ties that bind and also be negative the Order. He has freed himself and no longer needs the Hero and the Order for his existence. But even if the now arising ties that bind in themselves are free from the negative, it still remains for Springsteen to purify himself from the shadow that his negative journey still casts over their positivity. But he can now say Yes to everything that he once meant to said No to, and still say No to what he always meant to said No to.

But The cruel land remains.